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# CLASSICAL WEEKLY

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## REVIEWS

CLARK, Eight American Praxapostoloi (*Sanders*); TODD, Some Ancient Novels (*Durham*); SCHMIDT, Flights over Ancient Cities of Iran (*Johnson*); REITZENSTEIN, Terenz als Dichter (*Canter*); RICCIOTTI, Histoire d'Israël 1 (*Vogelstein*); CLARK, Archaeology and Society (*Gaul*); KUIPER, Greek Aulularia (*Duckworth*); BJÖRCK, HN ΔΙΔΑΣΚΩΝ (*Jones*)

## ABSTRACTS OF ARTICLES

## RECENT PUBLICATIONS

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# CLASSICAL WEEKLY

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## COMING ATTRACTIONS

MAY 10 Randolph-Macon Woman's College,  
Lynchburg

CLASSICAL ASSOCIATION OF VIRGINIA

President: Professor A. D. Fraser, University of  
Virginia

10 A.M. Papers

History of the Randolph-Macon Greek Play, Pro-  
fessor Mabel K. Whiteside, Randolph-Macon Wo-  
man's College

Pompeian Bronzes, Professor Mary J. Pearl, Sweet  
Briar College

Ovid as a Physician, Professor Graves H. Thompson,  
Hampden-Sydney College

Habent Sua Fata Libelli, Professor Eva Sanford,  
Sweet Briar College

Julia, the Erring Daughter of Augustus, Professor  
Edwin W. Bowen, Randolph-Macon College

Epicureanism in the Late Republic, Professor Marion  
Tait, Sweet Briar College

Some Manuscripts and Rare Books of Interest to  
Classical Scholars, Professor Herbert C. Lipscomb,  
Randolph-Macon Woman's College

2:30 P.M. Papers

Ancient and Modern Greece, Dr. James S. Con-  
stantine, University of Virginia

The Development of Humanitarian Interests at  
Rome, Mr. H. C. Bradshaw, Emporia High School

Augustus and the Opposition, Mr. Irving R. Silver-  
man, State Teachers College, Radford

National Epic: Ancient Rome and Modern Amer-  
ica, Dr. Willie T. Weathers, Randolph-Macon  
Woman's College

Following the program, the BACCHAE of Euripides  
will be presented in Greek under the direction of  
Professor Mabel K. Whiteside of Randolph-Macon  
Woman's College.

MAY 17 Swarthmore College

5:30 P.M. A cast of students and instructors of  
Haverford College and Swarthmore College will pre-  
sent in Greek an abridged form of the PEACE of  
Aristophanes.

Swarthmore College offers hospitality to those who  
come from a distance to attend the play, provided  
notice is given in advance to Professor L. R. Shero  
at Swarthmore.

JUNE 5-6 Cedar Crest College, Allentown

6:30 P.M. For the seventeenth consecutive year the  
public is invited to see a Greek play in the Cedar  
Crest outdoor theatre. This year for the first time  
the production will be the IPHIGENIA IN TAURIS of  
Euripides.

JUNE 9-11 University of Texas

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## C A M W S

At the Indianapolis sessions of the Classical Associa-  
tion of the Middle West and South last week an invi-  
tation was accepted to hold the 1942 meeting in New  
Orleans with Tulane University and Loyola University.  
Professor Edward K. Turner of Emory University was  
chosen president with Miss Eva May Newnan of  
Wooster College as vice-president and two new mem-  
bers of the Executive Council, Professor Clyde Pharr  
of Vanderbilt University and Professor Walter R.  
Agard of the University of Wisconsin. Other officers  
are continued.

Papers unusually well received at the meeting were  
those of Professor George Mylonas of Washington Uni-  
versity and Dr. Harold R. Jolliffe of Ohio University.  
Two older scholars came from St. Louis to delight the  
large audience with mature and scholarly discourses:  
Professor Walter Miller led a tour of Syracuse made  
vivid by his own camera craft; Professor James A.  
Kleist, S. J., on the eve of the celebration of his Golden  
Jubilee Mass, brought lessons from Aristotle to young  
teachers. By striking coincidence Father Kleist was fol-  
lowed on the program by Miss Dorothy Faulkner of  
Plymouth High School in Ohio, one of the young  
teachers, who begged for more such lessons in the early  
training of Latin teachers. Both stressed the import-  
ance of careful training in oral Latin diction.

# THE LATIN LEXICON

You will recall that appraisal of the new Liddell-Scott Greek-English Lexicon as an incomparable boon to mankind prompted a subjoined editorial bemoaning the virtual non-existence of a Latin-English dictionary, proposing the collaborative preparation of a new one in this country, and suggesting that the American Philological Association, about to meet in Baltimore, name a committee 'to ascertain what form of proposal may be made to the several prospective cooperators' in such a dictionary (CW 34.86-7). It having been brought out at the Baltimore meeting that for some years a British syndicate had been, not surprisingly, at work upon a Latin dictionary, no committee was named. Since then the following information concerning the British project has been received:

The Oxford Latin Dictionary will be of the same size as the dictionary it is intended to replace, but thanks to abbreviation of references and quotations it will contain more matter. It will cover the language from 250 B.C. to A.D. 180. Nearly a million slips are already in hand; but since progress is being delayed by exigencies of the war, it is improbable that the book can be finished till about 1955, and no part will be printed until all is ready in MS. No statement of editorial policy is available.

A briefer treatment of the Latin from A.D. 180 to 600, by Alexander Souter, will appear separately, as a sort of appendix to the main work. Of this we are informed that the first draft is nearly three quarters complete and that 'there will be no difficulty in having it ready by September 30, 1943 for printing.'

# REVIEWS

**Eight American Praxapostoloi.** By KENNETH W. CLARK. (iii), 204 pages, 8 plates. University of Chicago Press, Chicago (1941) \$2

This book includes an introduction, a detailed description of each of the eight manuscripts, a composite collation of the same eight manuscripts, and a facsimile reproduction of one page from each. The portion of the New Testament text contained in the collation covers Acts, Catholic Epistles, and Pauline Epistles, as indicated by the title, *Praxapostoloi*. The volume is appropriately dedicated to the memory of Frederick Henry Ambrose Scrivener, who in the latter half of the last century published many collations of New Testament manuscripts arranged in this same composite manner, so that the classes and relationships of the later manuscripts could be more easily studied. While he was probably too much enslaved to the *Textus Receptus*, he built well, and we are all indebted to his method and indefatigable labours.

There can be no doubt that the University of Chicago Manuscript Gregory-Dobshütz 2412 is the one of greatest importance in the present publication. It belongs to the well known and important group known as Family 614, and it supplants MS 614 as the leader of the group, which Clark in consequence properly re-names Family 2412. Only a beginning has been made in the study of this group, but it supplements and corrects so perfectly the earlier study of Family 614 by Valentine-Richards<sup>1</sup> that it must be considered a most important step in the text criticism of the New Testament. New members will be added to the group as more manuscripts are collated and the real relationship of other groups and sub-groups will become more clear.

<sup>1</sup> The Text of Acts in Codex 614 and its Allies, Cambridge 1934.

Clark's book will be indispensable to all scholars in this field not only because of its union of so many related manuscripts but also because the collations are combined in a single series. The comparison with other collations and editions is thus made easy.

The low price of the book was made possible by the use of the planographic process of printing, of which it is an excellent example. I find it as clear and usable as more expensively printed books. I noted no misprints and but two instances of infelicitous English.

HENRY A. SANDERS

UNIVERSITY OF MICHIGAN

**Some Ancient Novels.** Leucippe and Cleitophon, Daphnis and Chloe, The Satiricon, The Golden Ass. By F. A. TODD. vii, 144 pages. Oxford University Press, London 1940 (\$2.75)

"The lectures contained in this little book were delivered, in their original form, by invitation of the Sidney University Extension Board, before an audience which consisted mainly of members of the University. They are quite unpretentious . . . They will fulfil their chief purpose if, without undue parade of technicalities, they provide the 'general reader', and the student whose Greek and Latin studies are not likely to have led him to the originals, with trustworthy guidance in the endeavor to learn what the Novel was like in its remote beginnings" (Preface, init.).

This "chief purpose" is admirably achieved. The lectures are interestingly written, in a good style, sometimes quite sprightly (the author knows his Gilbert and Sullivan!), and bring out well the essential qualities of the four originals discussed.

There are four lectures, one on each author. At the head of each lecture is placed a list of the chief characters of the novel discussed, with the pronunciation indicated. Then comes an account of the author, his

date, manuscripts, early editions, and translations, followed by an outline of the story. Quotations, comments, and criticisms, with remarks on the novel's influence, complete the lecture. There is an excellent index.

There is naturally not much that is new in such a book. Occasional notes correcting statements of predecessors may be found, but nothing startling is here. Todd's scholarship is sound, however, and his criticism excellent. It is well worth while to have such a scholar present to students of literature and to the general reader these neglected authors who suffer so greatly by comparison with the peerless writers of classical Greece that they fail to receive the attention they deserve. After all they contain the seed from which sprang prose fiction, and so are historically of great importance. Besides this they have a real interest of their own. Critics have been too intent upon the faults to recognize the virtues of these novelists, and this book may help to correct this situation.

Todd writes with a thorough understanding of his subject, and offers sympathetic criticism. He does not limit himself to retailing the orthodox views about the works he is discussing. He knows his authors and the literature in the field, and has his own opinions. For example, he says (70) that the indication in the *Trauers* manuscript of Petronius that our fragments of the *Satiricon* are from the fifteenth and sixteenth books is "scarcely credible," and he supports his opinion by arguments. Again, though he admits (9) that Heliodorus is superior to Achilles Tatius, he engagingly confesses that he reads Achilles for pleasure, and Heliodorus from a sense of duty (10). To which we say "Amen."

Todd gives ungrudging praise to Petronius and to Apuleius, and considers them far better than the writers of the Greek romances. He finds opportunity to censure those who seek to belittle Petronius by postulating a Greek original (76). He rates Petronius with any modern novelist in ability to make a character seem "individual and complete and alive" (84). Herein is Petronius's greatest superiority over the Greek Romancers, whose characters are "mere marionettes, in comparison." Apuleius too receives his share of praise on this count. His "brigands are as lifelike as Stevenson's pirates," and "not such animated sticks as you will meet in the Greek novels" (127). His novel "may be justly regarded as the greatest achievement of the ancients in prose fiction, with the sole possible exception of the *Satiricon*" (102). This does not mean that the Greeks have for him no merits. Of Achilles Tatius he says (10) that "were he alive today, <he> would make a fortune at Hollywood as a master of the 'feature film' scenario"; and quotes with approval the opinion of his Elizabethan translator: "there is none who is learned, and desirous of good instructions, which

once having begun to read him, can lay him aside, until he have perused him over" (10). And Longus is recognized as an inventor in originating the pastoral romance, and acclaimed for skilful and consistent treatment of a difficult theme (57) in the "origin, development, and realization of an emotion." On the whole, Longus is, as he says, the best of the Greek romance writers (57).

A few comments on details: It is somewhat less than fair to single out the heroines for criticism in the matter of "mendacity" (15, 133), for lying is resorted to by almost any of the characters in an emergency. It had the excellent authority of Odysseus, and never lost its popularity. The name of the heroine of Chariton's romance should be spelled Callirhoe, with one *r*, (7, 25). In mentioning exceptions to the exaltation of chastity (25) he overlooks Clitophon's earlier lapses (see A. T. 2.37.5). The translation of Longus by George Moore deserves mention. Misprints are few and unimportant. The typography, paper, and binding combine to make a very attractive book, which will give the reader great enjoyment and much accurate information about some important works in literary history.

DONALD BLYTHE DURHAM

HAMILTON COLLEGE

**Flights over Ancient Cities of Iran.** By ERICH F. SCHMIDT. xxii, 104 pages, 119 plates, 4 maps in text, 2 maps on end-papers. University of Chicago Press, Chicago 1940 (Special Publication of the Oriental Institute of the University of Chicago) \$20

Erich F. Schmidt, Field Director of the University Museum—Museum of Fine Arts expedition to Rayy and of the Oriental Institute expedition to Persepolis, took with him to Iran in 1935 a Waco cabin biplane equipped for aerial photography. Diplomatic difficulties having been surmounted, the plane was used from September 1935 until June 1936 to document and map the ground work of the excavations at Rayy and Persepolis and in the valley of Rumishgan, to survey archaeologically unknown parts of the country, and to commute between the several headquarters. The Iranian government then grounded the "Friend of Iran," but permitted three additional flights in May, July and November of 1937, to the plain of Gurgan, to Azer baijan and to Luristan.

The aerial camera had long since demonstrated its importance to archaeological exploration, especially in the hands of O. G. S. Crawford in Britain, of Father Poidebard in Syria, and of the Madeira expedition in Central America, but Dr. Schmidt found new hazards to overcome and new triumphs to achieve.

In the beginning of our work in aerial archeology we were often bewildered by the multitude of ground details



displacing one another at great speed; but soon we learned to "see faster," to systematize our impressions, and to read and analyze the landscape below. We learned to distinguish Islamic ruins (later than 7th century after Christ) from earlier historical sites (6th century B.C. until 7th century of our era) and the latter from prehistoric remains (in Iran, at the present state of our knowledge, prior to the 6th century B.C.). The obliteration of irregularities in ruins composed of identical structural debris exposed to identical climatic conditions is proportionate to the length of time which has passed since the desertion of a site. However, there are exceptions. At Persepolis, for instance, the floods of more than twenty-two hundred winters and springs, rushing from the slope of the "Mountain of Mercy" across the mud-brick debris of the eastern defense wall at its base, have covered the structures to the west to such an extent that even to the flyer's eye their contours are invisible. Cultivation too is liable to destroy the faint contours of ancient buildings.

Islamic village forts, usually well defined rectangles with round towers at the corners, are, as a rule, easily distinguished from earlier settlements. Composite prehistoric sites, in the areas we have examined, have lost all contours of individual rooms and houses; a mound is all that is left. Depressions and elevations may indicate town squares and important buildings or clusters of houses. The sharp edge of a mound marks the course of a town wall. Moats are clearly defined depressions (5-6).

This handsome folio is a foretaste of the results: On 119 plates, 128 air views, vertical and oblique, of landscapes and eighty-odd ancient and modern sites, a few excavated, most not; thrown in for good measure, seven ground views, five plans and six maps; the whole accompanied by a running narrative of the flights and brief descriptions of the sites illustrated. The Iranian archaeologists whose work will be benefited by this X-ray of their field will testify further to the importance of Dr. Schmidt's experiences and his lovely pictures. In the meantime let me call particularly to your attention:

The magnificent oblique of the palace terrace of Persepolis, showing the propylaea, the palaces of Darius, Xerxes and Artaxerxes III, the great audience hall of Darius and Xerxes and the Hall of the Hundred Columns, and the Harem rebuilt as expedition headquarters, with the Mountain of Mercy rising behind (Plate 1).

The oblique of Gur, Ardashir I's circular experiment in city-planning in the valley of modern Firuzabad, showing clearly the double wall and moat described by Arab geographers, the tower-temple of the eternal fire at the center, and the pie-shaped farms now dividing the deserted site (Plate 18).

The vertical of the Metropolitan Museum of Art's excavations at Qasr-i-Abu Nasr near Shiraz (Plate 22). This has been reproduced again on the cloth in which the volume is bound.

Views of modern towns and the countryside, with or without ancient mounds: Marand (Plate 75), Khu'i (Plate 76), Dadan Rock (Plates 79-82), Tepe Naqadah (Plate 85B), Tepe Qaisarvand (Plate 018), Malik Shah Tepe (Plate 118B).

The obliques of Takht-i-Sulaiman 'Solomon's Throne,' a Parthian and Sasanian stronghold, showing walls, two gates, fire temple and other buildings, a lake enclosed within the fortress, and rolling hills patchwork-quilted with fields (Plates 87, 88); and of the volcanic crater nearby (Plate 90).

The vertical of modern Hamadan showing also al-Musalla, an oval city mound which Dr. Schmidt proposes to identify as the Median capital Ecbatana (Plate 91).

The list of illustrations (xvii-xxii) thoughtfully adds cross-references to the text, and the film numbers for those who wish to request prints. One disappointment: Dr. Schmidt failed to find the Parthian capital Hecatompylos.

The volume is dedicated to the memory of Mary-Helen Warden, Dr. Schmidt's charming wife and his constant companion on these memorable air journeys in Iran.

J. J.

**Terenz als Dichter.** By ERICH REITZENSTEIN. 69 pages. Pantheon, Amsterdam 1940 (Albae Vigiliae, Heft 4) (3.40 M.)

The burden of this monograph is a vigorous protest against the published views of certain recent investigators who in the opinion of the protestant set a low and unfair estimate upon Terence's merits as a literary artist, notably G. Jachmann, Pauly-Wissowa RE<sup>2</sup> Halbband 9 (1934) 598ff.; idem 'Der Eunuchus des Terenz', GGN (Nachrichten von der Königl. Gesellschaft der Wissenschaften zu Göttingen), Phil.-hist. Klasse 1921.69ff.; U. Knoche 'Ueber einige Szenen des Eunuchus', GGN, Phil.-hist. Klasse, N. F. 1 (1936) 145ff.; H. Drexler 'Terentiana', Hermes 73 (1938) 39ff.

It is the contention of Reitzenstein that the entire method employed by these critics constitutes a regrettable error on the part of scholarship, one that is not bettered by the fact that it has received the approval of a company of distinguished adherents. With evident zeal, however, the critics disparage Terence's plays, particularly the Eunuchus. This play our author examines with great thoroughness, discussing its structure and content at some thirty different places in the work. It will be impossible in this review to follow his long, sometimes tedious, discussions. To do so would mean the writing of another monograph. The best that can be done is to state briefly the contentions of the analysts, to indicate in principle Reitzenstein's method of solution for the main matter at issue, to give his general conclusions (they are expressed here and there rather than formally stated as such), and finally to hazard a statement as to results.

Reitzenstein notes that while criticism has recently

turned back to the task of regaining through a critical analysis of Terence's plays the structure of the Greek originals (a problem which the preceding age regarded as incapable of solution), the backward swing is not based upon the discovery of new materials of comparison, but upon a changed conception of the work of Terence; that with ever sharper emphasis the analysts assert that Terence is nothing but a translator; that his plays carry with them all the defects of literature in translation; that he merely diluted his materials; that he approached his task without any artistic literary principle of his own; in sum that Terence's importance rests entirely upon his skill as a modeler of grammatical structure, upon his finesse as a "Sprachmeister."

The analysis of Terence's plays by the critics is offered by them as a work of the sharpest intuition, one revealing the most delicate method, whereas in fact it exhibits nothing but an old well-known procedure, that of assembling Terence's mistakes and ascribing them all to one cause, his departure from the originals. The analysts find that what is good goes back to Menander; what is bad they charge to Terence, whether it arises through omission or addition or through inaccuracy in the process of *contaminatio*. Thus they feel justified in appraising Terence as a right good craftsman, indeed a master mason, but one who without the direction of an architect builds together good and bad out of salvaged materials. But such an estimate of Terence Reitzenstein says is a distortion, a caricature; further that the methods of the analytical critics, if transferred to plays of the modern stage, would lead to absurd results; that the effect of their technique is to dissolve and mutilate Terence's work until nothing of it is left; and finally it is a mere sham to hide behind the magic formula *οἰκονομία* and say that Terence in composition had the gift of skillful arrangement, but that, as the latter is a bit of purely technical dexterity, it has nothing whatever to do with genuine artistic power.

The validity of the investigations by the analytical critics based upon *contaminatio* and its concomitant sins of omission and commission Reitzenstein denies. He uses the firmer basis of a carefully weighed comparison of passages in which, along with the Latin text, a clear comprehension of the Greek original has been preserved. He argues with considerable probability of truth that the apparent contradictions and inconsistencies in the *Eunuchus* admit of explanation from the context alone of Terence's play; that faithful interpretation of parallel passages is the proper starting point for all efforts to appraise rightly the relation between Terence and Menander; that in the *Εὐνοῦχος* of Menander there was probably no figure wholly identical with the *Cremes* of Terence; that the materials of this play which Terence wished to present to the Roman public he changed, while of course following the Greek plan of structure, so as to bring them into harmony

with the dramatic conditions and problems facing the Latin poet; that while the distinctly Attic quality of Menander stands out in the play not less clearly revealed is the delicate art of Terence in preparing and presenting the content of the original to the Graeco-Roman imagination of his day; and that in his skillful doing of this Terence shows himself a literary architect and artist, not a mere craftsman in the service of a builder.

The discussions pro and con of matters actually in dispute are largely show pieces, display and counter display. This statement holds good for not a little of the Terence-Menander controversy of recent years, a statement whose truth is to this writer's mind supported by Flickinger (although he does not make that specific point) in his discriminating article 'Terence and Menander' CJ 26 (1930-1) 676-94. Certainly by the discussions in the monograph under review scholarship wins next to nothing. The obtretractores of Terence find no new evidence, hence they hunt old tracks. After occasionally attempting to jump over their own shadows and to give circumstantial plausibility to things which have no basis save in surmise, they reach the wonderfully enlightening conclusion that Terence is not Menander; and by indulging the superficial criticism of finding fault with one thing because it is not something else, they discover that Terence's art is not that of Menander and is therefore inferior to it. As for Terence's defender, his main conclusion is just about that long since reached by sane scholarship; that the distinctly Attic quality in the *Eunuchus* goes back to Menander, but that in its adaptation to the Roman stage Terence's delicate and understanding skill is abundantly in evidence.

H. V. CANTER

UNIVERSITY OF ILLINOIS

### Histoire d'Israël. Tome I: Des Origines à l'exil.

By G. RICCIOTTI. French translation by PAUL AUVRAY. 562 pages, 128 figures, 8 maps and charts, 8 tables. Picard, Paris 1939 75 fr.

Ricciotti set out to write a work still missing in Italian; but he merely added a volume to the many already in our libraries, and not a "history" to literature. For it is not so much the knowledge that makes the historian as the approach. Accordingly, a "history" that claims to be needed ought to have at least a touch of what Thucydides calls *κτῆμα ἐς αἰεί*. It is always our own history we are writing, whether we are dealing with most recent or most remote times. In this respect, Droysen's *History of Alexander* and Mommsen's *Roman History* are in a true sense German History; they are instances within the great process of self-discovery of the German mind in the eighteenth and nineteenth centuries. (It should be realized that the leading rôle

occupied by German scholarship until recently finds its explanation largely in the fact that it received its impulses from this very process.)

It is true that probably no extant History of Israel fully measures up to these standards—except the Bible; but there are quite a few works which come closer to them than that of our author. Yet, in Ricciotti's case, all the prerequisites were present for a great historical work. The Catholic Church, whose minister the author is, constitutes a world in itself, an imposing structure, rooted through uninterrupted traditions in antiquity and its oecumenic concepts. So, if this book had been an expression of a Catholic conscience, one instance in the self-shaping of the Catholic mind, it would have been a great book. This reviewer most likely would have disagreed with it in many respects; but deeply impressed (as he has been with Augustinus' historical approach), he would have begun this review with the words: "This is the book we really need in our times." However, far from being Catholic, it is just the book of an orthodox man. Colorless as it is, it could have come as well from the pen of an orthodox Protestant or Jew. Thus, the disagreement with the author's opinions remains, while there is no admiration to compensate for it.

Approaching his task from an anticritical point of view, Ricciotti should have confined himself to writing a running commentary to the Pentateuch (furnishing the archaeological material) instead of simply retelling the Bible stories. By doing so, he merely challenges comparison with the original. And who is so great a writer as to stand this comparison? Indirect concessions to criticism are made where miracle stories are rationalized, or where several critical interpretations are presented without the author stating clearly his own. Many problematic passages are not treated at all, for lack of space. Criticism is openly adopted in dealing with the second and third sections of the Bible (This is the typical attitude of the orthodox of all denominations). Emendations are suggested in limited number, and chronological statements are adjusted, however, wrongly. (See the reviewer's forthcoming Biblical Chronology).

In his criticism of the critical method, the very common argument reappears that it has been largely disproved by archaeological discoveries. This is quite incorrect. The archaeological material is in itself subject to interpretation. (Ricciotti himself mentions the disagreement of the archaeologists as to the date of the destruction of Jericho.) Thus the critical process repeats itself on this level again, and therefore recognition of the archaeological studies is identical with recognition of the critical method, though Ricciotti may not be aware of it. Besides archaeological evidence was already extensively employed by Wellhausen and his school. Thus the question boils down to that of correct or incorrect interpretation. The author could have

chosen a much stronger position. He should have blamed the Wellhausen school, not for being critical, but for being not critical enough, if not actually uncritical in certain cases. However, like the spear of Achilles in the Telephus story, only the weapons that caused the wound—the critical method—can heal it.

The book contains a few very good remarks about the background of Biblical criticism (129f.). It is to Ricciotti's credit to have called attention to the equivocality of the word "impossible," as applied to the statements of our sources. It is a very fine observation that it is largely the philosophy, the 'Weltanschauung' which determines a scholar's judgment as to what is "impossible." It is certain that in many cases the apologetic approach spoiled the chances of a correct understanding; and it would be worth while to write a book on the 'weltanschauliche' background of Biblical criticism. In this respect it has been of utmost importance that, for certain reasons, the historical analysis of the Bible has been allotted to the theologian instead of to the historian. Thus, when Eduard Meyer tried to break down the fence, the theologians resented bitterly his intruding into their domain. Nonetheless he was right in proving that, viewed *sub specie historiae*, whoever knows only the Bible does not even know the Bible. (The religious aspect is not affected by this statement.)

This book has certainly not become part of world literature by being translated into French. But certain groups—apparently Catholic circles—considered it a textbook useful for their educational purposes. And that is enough.

MAX VOGELSTEIN

HEBREW UNION COLLEGE

**Archaeology and Society.** By GRAHAME CLARK. xv, 220 pages, 31 figures, 24 plates, end-paper maps. Methuen, London (1939) 7s. 6d.

Clark demonstrates in this small volume how to convert the science of antiquity into one of the humanities, changing the dullness of dry description into perplexing puzzles which dispel professional complacency, and enhance our ancestry into an absorbing problem. The newer archaeological acuity has begun to replace the sterile vacuity of antiquarian pot- and flint-collecting. Refurbished is the dull fabric of prehistory, and lost livings gain new meanings. Myrtle softened the cranberry wine of the Bronze Age Danes, and honey sweetened the wheat cakes of the Neolithic Swiss. Food was rich, and vitality variable. A Neanderthal man had one chance in twenty of surviving his fortieth birthday. Homo sapiens halved those odds in the Upper Paleolithic, 12 per cent of 102 recorded individuals having died between 41 and 60 years of age. Yet there were



few people alive; Upper Paleolithic Britain, for example, had a probable population of only 250 persons at any one time.

This stimulating book is like Woolley's Digging up the Past, but there are here no dust storms, no personal incidents. Perhaps it is stronger thereby, for the new facts and new interpretations gain greater significance. Clark explains what archaeology is, how one knows where to dig, why and how the things excavated have survived, and how those things have been dug up and how dated. Berosus and the Sothic cycle are presented, and geochronology, Dutch terps and British Bronze Age beef-eaters.

Clark points out that it is during the initial Neolithic invasion of Europe that the greatest predominance of domesticated over wild animal bones is found. During the Bronze Age the old hunting economy resurged, until at the end settled farming took root. Social aspects of prehistory are here strongly stressed, food supply, population, religious and social perspectives—new postulates outside the old fatiguing orbit of pots and bronze celt typology. Clark's supremely refreshing book ends with a consideration of politics and prehistory: what the British, Germans, Russians and Italians have latterly been doing. The French rate a footnote. The Americans are not mentioned.

JAMES H. GAUL

BROOKLYN COLLEGE

**The Greek Aulularia.** A study of the original of Plautus' masterpiece. By W. E. J. KUIPER. vii, 141 pages. Brill, Leyden 1940 (Mnemosyne, Supplement 2)

Professor Kuiper has devoted to Plautus' *Aulularia* the same careful and minute study that he has already bestowed upon the six comedies of Terence and the *Bacchides*, *Cistellaria*, *Epidicus*, and *Rudens* of Plautus.<sup>1</sup> His analysis of the *Aulularia* contains much sound criticism and is extremely helpful for an understanding of the play. His examination and evaluation of the earlier work of Dziatzko, Francken, Krieger, Bierma, Jachmann, etc. are particularly useful. He believes that we are not justified in accepting Menander as the author of the original and suggests (12 n. 1) that the *Epikleros* of Diphilus may have been Plautus' model.

Kuiper's purpose here, as in his earlier studies, is to detect all possible traces of the Greek original by means of the flaws in the Latin adaptation, the faulty characterizations and structural absurdities "which could not have been committed by an Attic dramatist of any standing" (25). Plautus has handled his original with great freedom; "by his cuts and his insertions, his

substitutions and transpositions, he has dislocated the composition of his model and . . . has mutilated or disfigured all the principal characters except Euclio" (126). Plautus' version deals primarily with the story of Euclio and his pot of gold; but the plot is really twofold and concerns both the problem of the treasure and that of the marriage of Euclio's daughter. The complications concerning the marriage played a much larger part in the original. In the Greek play *Lyconides* was not the nephew of Megadorus but his son (cf. 727: *ante aedis nostras*; "one of the corner-stones of the reconstruction" [50]); this accounts for the curious fact that Strobilus in Plautus seems to play a double rôle, both as slave of Megadorus and as slave of Lyconides. Father and son are both in love with Phaedra, and thus are rivals without knowing it. Furthermore, in the original, Lyconides did not know that the girl he had raped was Euclio's daughter. But he has a ring which was snatched from the maiden, and this ring is recognized by Straphyla as Phaedra's property. The ring serves a double purpose; there is a mystery concerning Phaedra's parentage and Eunomia recognizes the same ring as Megadorus' former property; this is the essential function of Eunomia who becomes a superfluous character in Plautus. Phaedra thus proves to be, not Euclio's daughter, but the daughter of Megadorus and the half-sister of Lyconides. Kuiper says: "Plautus was obliged to replace this anagnorisis, because it was based on the *homopatrioi-motif*, of which he also got rid in the *Epidicus*, the *Rudens*, the *Cistellaria* and the *Bacchides*" (77).

The original vicissitudes of the treasure are equally complex and differ strikingly from the action in Plautus. The temple of Fides is purely a Roman creation; in the Greek play Euclio concealed the treasure off-stage in the shrine of the Heros who performed the task of Plautus' Lar. The treasure was stolen by Strobilus who buried it in Euclio's own garden. "The thief was not to be unmasked and yet the money had to be found again" (112). For this a *deus ex machina* is needed, and the Heros performs this function, or at least Strobilus so pretends. Kuiper supports his arguments here from the Hibeh Papyri I 5 which he assigns to Act V of the original. The two themes of the treasure and the marriage are cleverly interwoven; Megadorus' refusal to marry Phaedra motivates Euclio's discovery of the theft of the money (79f., 100). Kuiper states: "I hope I have shown that the original of the *Aulularia* . . . by its structure and composition possessed the formal perfection that may be expected of a product of the Attic dramatic art of this last flourishing period of Comedy" (127).

I cannot give here the various steps by which Kuiper reaches the ingenious conclusions outlined above. Every student of ancient comedy should read and ponder the very detailed arguments. The numerous changes (addi-

<sup>1</sup> Cf. Post in *AJPh* 59 (1938) 367 ff., Hough in *CW* 32 (1938-9) 103, 187f., Duckworth in *CPh* 35 (1940) 86ff., 201ff.



tions and excisions) which Plautus is supposed to have made in the original are not always easy to follow. Although Kuiper states (20) that those who assume a Plautine change should be able to mention the reason, for "if no valid reason can be given, the supposition of a change remains valueless," yet in several instances his own reasons do not explain clearly why Plautus has made such extensive alterations. For instance, why should Plautus have "moved Lyconides from Megadorus to Eunomia, and made the father into the uncle and the aunt into the mother" (51)? Kuiper himself admits (129) that this change was not necessary, but suggests (130) that Plautus did not wish Megadorus' disappointment to be caused by his son. Again, is the fact that Eunomia needs a more significant rôle (cf. 23, 75f.) a sufficient reason for making Phaedra the daughter of Megadorus in the Greek original?

Much that I have already said about Kuiper's earlier work (cf. CPh 35 [1940] 203ff.) applies equally to his reconstruction of the Greek *Aulularia* and I do not wish to repeat the points already made. It seems necessary, however, to comment briefly upon his methods and his conclusions. An expression of judgment such as "so excellent a work as the model of the *Aulularia*" (11) betrays the basic weakness of Kuiper's approach. Since he is convinced that Plautus has little regard for structure and composition and by his many changes loses the perfection of the original, the evaluation of the original must rest upon a purely hypothetical reconstruction which is weakened rather than strengthened by its amazing similarity to his reconstructions of other plays. That is to say, he bases his reconstructions upon the assumed perfection of New Comedy and then uses the same reconstructions to prove the perfection of New Comedy. Kuiper insists that his conviction concerning this perfection is not a 'petitio principii' (20 n. 2); but he adds this curious statement: "The technical perfection . . . is tangible in 6 plays by Menander, whose form was reconstructed not by means of deduction but by means of an analysis of Terence's and Plautus' adaptations."

Kuiper is convinced that the *homopatrioi-motif* existed in the original of the *Aulularia*. Were the Greek spectators so lacking in imagination that they always demanded the same conclusion? And, what is more important, was the marriage of half-brother and half-sister, which Kuiper finds so often in the originals, a desirable conclusion, an ending which brought about the "happiness of all the *dramatis personae*" (cf. 127)? Kuiper states that the whole series of changes introduced into the *Aulularia* by Plautus "is connected with the elimination of the motif of the relationship between the lovers" (129). I have accepted this relationship as possible for the original of the *Epidicus*,<sup>2</sup> but there

is no evidence that such a conclusion was a favorite one among the Greek dramatists. Even the original of the *Epidicus* may not have had this ending. In a paper read at Baltimore last December, C. W. Keyes stressed the weaknesses in the assumption of such marriages and stated his conviction that Greek comedy never used this motif. If Keyes' arguments are sound, Kuiper's main conclusions cannot be accepted. It seems not impossible that Plautus' *Aulularia* resembles its original at least as closely as does Kuiper's elaborate scene-by-scene summary of the Greek Play (133-8).

GEORGE E. DUCKWORTH

PRINCETON UNIVERSITY

HN ΔΙΔΑΣΚΩΝ. Die periphrastischen Konstruktionen im Griechischen. By GUDMUND BJÖRCK. 139 pages. Almqvist & Wiksell, Uppsala 1940 (Skrifter utgivna av Humanistiska Vetenskaps-Samfundet i Uppsala, 32.2) 6 kr.

Combinations of a participle with a form of *εἶναι* are found in Greek of every period and are treated in all the standard grammars. They fall, however, into two syntactic categories whose distinction has not always been recognized. In one a participle in combination with a copula is used like a characterizing adjective: Lysias 19.59 γυνὴ δὲ πρόπον ἐστὶ καὶ ὑμᾶς ἀκοῦσαί μου 'but now it is fitting that you, too, listen to me'. In the other, participle and copula coalesce to make up a new verb-form, which functions as a single unit in the sentence: Luke 13.10 ἦν δὲ διδάσκων ἐν μιᾷ τῶν συναγωγῶν 'and he was teaching in one of the synagogues'. The distinction can be understood by comparing the use of the English word 'striking' in 'the analogy was striking' and 'the man was striking the dog'.

Björck's descriptive study is aimed at a more exact definition of the various periphrastic constructions and a rough sketch of their distribution in the Greek of all periods. The examples are chosen mainly from prose authors "of the first rank," defined as "Schriftsteller die eine streng idiomatische Form pflegen" (99), and they are meant to be illustrative rather than complete. Parallels copiously cited from Latin and modern languages serve to throw light on many aspects of the problems.

Björck defines a periphrasis as any combination of a copula with a predicative participle that can, without alteration of the factual content (Tatsacheninhalt), be exchanged for the simple verb (9). (Thus *πρόπει* could be used instead of *πρόπον ἐστὶ* in Lysias 19.59). Only those, however, can be called true periphrases (Umschreibungen) that can be fitted into the conjugational system of the verb. There are four of them in Greek, the perfect (which Björck does not treat), the progressive, the aorist, and the future; in each the auxiliary verb is *εἶναι*. The last three, though attested in Greek

<sup>2</sup>CPh 35 (1940) 86ff.; cf. my edition of the *Epidicus* (Princeton 1940) 394ff.

of the classical period, have their widest development in Christian writers.

It is the progressive periphrasis which gave the title to the work and received the largest share of the author's attention. Common in Christian writings and almost a mannerism in the style of St. Luke, it is generally taken as a mere substitute for the imperfect and its prevalence ascribed to Semitism. Björck, however, has shown, convincingly to my mind, that like the English progressive or "expanded tense" as defined by Jespersen (*A Modern English Grammar* IV 180) it has its own peculiar function, sc. to give the temporal frame or background of another action, and that its seeds are to be found in Greek soil. In the aorist periphrasis the participle is aorist, the auxiliary generally imperfect or optative. It is used like the pluperfect in Latin to give a relative time: Herodianus 8.5.4 πανταχόθεν γὰρ τὰς τῆς Ἰταλίας ὁδοὺς παραφράζαντες ἦσαν οἱ Ῥωμαῖοι. The future periphrasis, which combines a present participle with ἔσομαι, expresses a future action with imperfective aspect: Mark 13.25 καὶ οἱ ἀστέρες ἔσονται ἕκ τοῦ οὐρανοῦ πίπτοντες. Björck cites examples of all three types from classical prose.

In an entirely different category is the adjectival periphrasis, where a participle in the nominative (or accusative of indirect discourse) functions as a predicate adjective. Like the other periphrases it can be exchanged for a form of the simple verb, but unlike them it carries a special emphasis on the participle, in order to show not what the subject does but what it is (27). In contrast with the progressive, with which it is often confused, the adjectival periphrasis is used with other verbs than εἶναι, or with no copula at all, and is largely restricted to participles within a limited circle of meanings.

Björck, while bringing to his study a feeling for Greek idiom and a balanced judgment which gives conviction to his argument, has presented his material in a way calculated to bring out significant meanings and relationships. The work is a contribution to the field of Greek syntax and ought to stimulate further research.

FRANK PIERCE JONES

BROWN UNIVERSITY

#### ABSTRACTS OF ARTICLES

This department is conducted by Dr. Norman T. Pratt, Jr., of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

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#### ANCIENT AUTHORS

**Aristophanes.** R. GOOSSENS. *Sur quelques passages d'Aristophane*. Interpretations of Ach. 1184-91, Eq. 1287, Frag. 79, 129 Kock. Mélanges Boissacq 1411-8 (Upson)

**Augustine.** ANDERS NYGREN. *Die Ehrenrettung von amor bei Augustin*. Synthesizing his experiences of Neoplatonic and Christian love of God, Augustine (*De civitate Dei* 14.7) finds amor, dilectio, and caritas synonymous. He does not touch the basic problem, equivalence of ἔρως and ἀγάπη. ΔΠΑΤΜΑ 367-73 (Salyer)

**Carmen Arvale.** FRANZ DORNSEIFF. *Buchglossen*. 1. Altitalisches. Norden (Aus altröm. Priesterbüchern) misinterprets promise, in Carmen Arvale and assumed Greek parallels, to praise the god on another occasion; some minor details also require correction. 2. Zu Ilias A. Lines 428-87, which Norden athetizes, are authentic. RhM 89 (1940) 228-36 (Heller)

**Catullus.** ERNST BICKEL. *Catulls Werbegedicht an Clodia und Sapphos Hochzeitslied zu Agallis*. Gemina . . . nocte (51.11-12) is not simply enallage; the adjective stresses the darkness of the night. Supte (10) means 'natürlich'; cf. *sua morte* in Sen. Epist. 69.6. Verse 2 is not a superfluous addition, for there is no hint that the poem expresses jealousy. Sappho's first strophe is not a macarismos, but an outcry at the power of the man who was to marry her friend. The inner connec-

tion of the fourth Catullan strophe with the first three has not yet been explained, yet it is unquestionably genuine. The scholar must reserve judgment on this point, but not on the other points, especially that in the first three strophes we have the poet's first declaration, by means of this adaptation (not translation) of Sappho, of his bondage to Clodia. RhM 89 (1940) 194-216 (Heller)

**Elegiae in Maecenatem.** ERNST BICKEL. *Eleg. in Maec. 1.21. For animo quoque read animosso*. RhM 89 (1940) 238-9 (Heller)

**Homer.** E. E. SIKES. *The Humour of Homer*. The burlesque treatment of the gods in the Iliad and Odyssey springs from the human tendency to "comic relief," which was often manifested in the Christian art of the Middle Ages and is by no means incompatible with true reverence. This familiar attitude toward deity, though it is absent from all later epics, appears elsewhere in Greek literature and art, notably the plays of Aristophanes and the limestone pediments on the Acropolis. CR 54 (1940) 121-7 (F. P. Jones)

**Horace.** S. EITREM. *"Arcana imperii" Horatii c. 1, 18*. Under the guise of a Bacchic carmen Horace castigates Antony for his faithlessness toward Augustus. The 'arcana' betrayed are really the secrets of state, not those of the mystery. The phrase later became a technical term denoting government secrets known only to the princeps and his intimates (cf. Tac. Ann. II 36, 'arcana imperii'). Other carmina have passages which express Horace's dislike of Antony: I 15, II 19, III 2.4.6. Mélanges Boissacq 1.343-53 (Upson)

— L. P. WILKINSON. *Accentual Rhythm in Horatian Sapphics*. When in the sapphics of the first three books of the Odes Horace used a regular caesura after the fifth syllable and made the fourth syllable invariably long, he was not introducing a new accentual rhythm (as Verrall supposed) but, as Richard Heinze

has pointed out, was merely regularizing a tendency of his predecessors, Greek and Latin. W. suggests that Horace, realizing that the lines were being read by many with accentual rhythm, expressly included in book 4 a large proportion of trochaic caesuras in order to remind the ear of the true rhythm. CR 54 (1940) 131-3 (F. P. Jones)

**Isocrates.** HANS HERTER. *Testimonium Isocrateum papyraceum.* (Pap. Graec. Vindob. 806). See Mitt. Papyrussaml. Nationalbibl. Wien, N.S. 3 (1939), no. 42, p. 69; it is a fragment of the Helen of Isocrates (10.23-4, 26). Comments on the text. RhM 89 (1940) 240 (Heller)

**Valerius Flaccus.** D. S. ROBERTSON. *Valerius Flaccus i.10.* A proposal to read *aventi* for *habenti*. CR 54 (1940) 133-4 (F. P. Jones)

HISTORY. SOCIAL STUDIES

**Loader, W. R.** *Pompey's Command under the Lex Gabinia.* A defense of the older view, held by Mommsen and others, that Pompey's imperium was *maius*, not *aequum*. CR 54 (1940) 134-6 (F. P. Jones)

**Sanders, H. A.** *The Origin of the Third Cyrenaic Legion.* This legion contained a large number of Galatians, and probably was taken by Antony from Galatia. AJPh 62 (1941) 84-7 (De Lacy)

**Sauvaget, J.** *Le "tell" d'Alep.* Arguments are advanced to show that the tell of Aleppo, the earliest center of habitation, was not on the citadel but in the quarter of el-'Akabé. Mélanges Dussaud 1.59-65 (Gilliam)

ART. ARCHAEOLOGY

**Amyx, D. A.** *The Gorgon-Hydria from Eretria.* This vase, now in Athens, cited by Kraiker as "surely Chalcidian", can be associated with an amphora in Vienna. Both show Attic or Atticizing features, and because of inferiority of style and technique may come from an Eretrian workshop. They have no bearing on the "Chalcidian question". Ill. AJA 45 (1941) 64-9 (Walton)

**Bieber, Margarete.** *Ne Supra Crepidam Sutor Iudicaret.* None of the five criteria of footwear used by Miss Wallace to date the Hermes of Praxiteles in the second century B.C. is really conclusive. Ill. AJA 45 (1941) 62-3 (Walton)

**Debevoise, Neilson C.** *The Origin of Decorative Stucco.* The datable evidence from Seleucia shows that stucco was introduced into Mesopotamia in the middle of the first century A.D. The motifs are largely the Graeco-Roman designs common in the whole Near East, in addition to some true oriental designs. While stucco work was in use in the Nabataean area some 75 years earlier, the simultaneous appearance of stucco and iwan in Mesopotamia point rather to northeastern Iran as the most probable point of origin. AJA 45 (1941) 45-61 (Walton)

**Glueck, Nelson.** *Excavations in Palestine and Transjordan in 1940.* Brief mention of excavation on the Third Wall of Jerusalem, of Early Bronze Age (ca. 2500 B.C.) pottery at Kinnereth, near the Sea of Galilee, and of work at Sheikh Abreiq, Ezion-Geber, and Tell Fakhariyah. AJA 45 (1941) 116-7 (Walton)

**Jastrow, Elisabeth.** *Abformung und Typenwandel in der antiken Tonplastik.* Elaboration of J.'s now

famous demonstration: Italic decorative terracottas were frequently copied by contact, negative impressions in clay being taken from the originals and positive impressions made in turn from these. With each firing process shrinkage of the material occurred and the new positive was visibly smaller than the old, and usually coarser, though retouching might conceal this. The process was sometimes repeated. Occasionally the resulting mould was so small that to increase the size of the impression a border or frame moulding was added. Ill. OA 2.1.1-28 and plates I-XI (J. J.)

**Starr, R. F. S.** *A Rare Example of Akkadian Sculpture.* A small head in the Fogg Museum, probably from Kish, can be assigned on stylistic grounds to the age of Sargon, and is the earliest sculpture in the round certainly identifiable as Akkadian. Ill. AJA 45 (1941) 81-6 (Walton)

**Weinberg, Saul S.** *What is Protocorinthian Geometric Ware?* A detailed study of the development of this pottery, based on examples found at Corinth, leads to the exclusion of a similar but distinct type, hitherto classed with Protocorinthian geometric. The two classes differ in decoration, fabric, and geographical distribution. Ill. AJA 45 (1941) 30-44 (Walton)

**Westholm, Alfred.** *Built Tombs in Cyprus.* In neolithic Cyprus cist burials predominate; from the beginning of the bronze age the rock-cut chamber tomb is by far the most common type. Shaft graves at Amathus are post-bronze-age. A few built tombs, the shaft lined with rough ashlar and shaft and chamber roofed with flat, rough slabs, are also found at Amathus. Elsewhere they may be more pretentious: W. presents a preliminary list and brief descriptions of the known built tombs in Cyprus, at Amathus, Tamassos, Kition, Pyla, Xylotymbo, Enkomi, Trachonas and Soli, and classifies them in four principal types. The earliest, at Enkomi, belong to the late bronze age (L.C. I and II); the latest are Hellenistic. The antecedents are principally oriental. Ill. OA 2.1.29-58 (J. J.)

PHILOSOPHY. RELIGION. SCIENCE

**Bonner, Campbell.** *Desired Haven.* The sea-faring Greeks frequently used the figure of the harbor in their writings. It may stand for death as the end of the human voyage; viewed as the refuge of any sort (including death) from life's troubles, it begins to take on a religious significance. In Euripides' Bacchae (902-11) *ἁρπύνη* is found in a religious context which portrays the protection from deluding hopes which is the mystical privilege of the devotees of Dionysus, and the same idea is stated to Lucius by the priest of Isis (Apul. Met. 11.15). Greek philosophy, astrology, Jewish and Christian thought all make use of this figure, and the comparison of the Christian church to a storm-tossed ship became popular early and is worked out in great detail; but the only change from the pagan antecedents lies in the substitution of Christian for pagan objects of veneration. B. concludes "that there is no difference in kind between the emotion experienced by the earnest Christian and that of the pagan who followed one of the higher forms of the older religions." Many of the relevant texts are given in extenso. HThR 34 (1941) 49-67 (Walton)

1 Skrifter utgivna av Svenska Institutet i Rom (= Acta Instituti Romani Regni Sueciae) V:1. Opuscula Archaeologica, Vol. II, Fasc. 1. Glerup, Lund and Harrassowitz, Leipzig 1939.



## RECENT PUBLICATIONS

Compiled by Lionel Casson and Bluma L. Trell from the American, British, French and German weekly, and Italian monthly, bibliographical publications, and from books received at the editorial offices. Prices have not been confirmed.

This Is Greece. A book of photographs published for the benefit of the American School Committee for Aid to Greece. 128 pages, 175 photographs, end leaves and map. Hastings House, New York 1941 \$2.50

On each copy of This Is Greece sold through the committee one-half the purchase price goes directly to the work of the committee in Greece: Address Miss Lucy Talcott, American School Committee for Aid to Greece, Farmington, Connecticut.

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**Aeschylus.** HEDWIG PFEUFER. Die Gnomik in der Tragödie des Aischylos. vi, 124 pages. Triltsch, Würzburg-Aumühle 1940 (Dissertation, Munich)

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**Ptolemy.** See Manetho.

## HISTORY. SOCIAL STUDIES

BRAUDE, WILLIAM G. Jewish Proselyting in the First Five Centuries of the Common Era, the Age of the Tannaim and Amoraim. 150 pages. Brown University, Providence 1940 (Brown University Studies, Vol. 6) \$2.50

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